

Doctor bonus amica Dei

In festo sancti Andrea
Cantus (part 1 of 4)

Tomás Luis de Victoria (1548-1611)
Motecta (Gardano press, Venice, 1572)

Do - ctor bo - nus, a - mi - cus De - i An -
- dre - as, a - mi - cus De - i An - dre -
- as, do - ctor bo - nus, do - ctor bo - nus, a - mi - cus De - i An - dre -
- as du - ci - tur ad cru - cem. A - spi - ci -
ens a lon - ge, a -
spi - ci - ens a lon - ge, vi - dit cru - cem et di - xit: Sal -
- ve crux, sal - ve, sal - ve crux, sal -
- ve crux su - sci - pe di - sci - pu - lum e -
ius, qui pe - pen - dit in te ma - gi - ster me -
- us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us
Chri - stus, ma - gi - ster me - us Chri - stus.

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Altus (part 2 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

Do - ctor bo - nus, a - mi - cus De - i An -
dre - as, a - mi - cus De - i An - dre - as do - ctor bo -
nus, a - mi - cus De - i, a - mi - cus De - i An - dre -
as du - ci - tur ad cru - cem.
A - spi - ci - ens a lon - ge, a - spi - ci - ens a
lon - ge, vi - dit cru - cem et di - xit:
Sal - ve, sal - ve crux, sal - ve
crux, sal - ve crux su - sci - pe di - sci - pu - lum e -
ius, su - sci - pe di - sci - pu - lum e - ius, qui pe -
pen - dit in te ma - gi - ster me - us, ma - gi - ster me - us Chri - stus,

70

ma - gi - ster me - - us, ma - gi - ster me - us Chri - - -

75

stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus.

Detailed description: The image shows a musical score for an alto voice part. It consists of two staves of music in a 2/4 time signature. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The lyrics 'ma - gi - ster me - - us, ma - gi - ster me - us Chri - - -' are written below the notes. A measure rest is placed above the staff at the end of the first line. The second staff continues the melody with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics 'stus, ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus.' are written below. The piece concludes with a double bar line.

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Tenor (part 3 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)

4 5 1

Do - ctor bo - nus, a - mi - cus De - -

10 - i An - dre - - as, a - mi -

15 - - - - - cus De - i An - dre - -

20 as du - ci - tur ad cru - - - - - cem. A - spi - ci - ens a lon -

25 - - - - - ge, a - spi - ci - ens a lon - - - - -

30 - - - - - ge, vi - dit cru - cem et di - - - - -

35 - - - - - xit: Sal - - - - - ve crux, sal -

40 - - - - - ve crux, sal - - - - - ve crux, sal - - - - -

45 - - - - - ve crux su - sci - pe di - sci - pu - lum e - ius, su - sci - pe di -

50 - - - - - sci - pu - lum e - - - - - ius, qui pe - pen - dit in -

55 60

65
te ma - gi - ster me - us Chri - stus, Chris - - - stus, ma -

70
gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - - - stus,

75
ma - gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus.

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Bassus (part 4 of 4)

Tomás Luis de Victoria (1548-1611)

Motecta (Gardano press, Venice, 1572)



Do - ctor bo - nus, a - mi - cus De - i An - dre -
- as do - ctor bo - nus, a - mi - cus De - i An - dre -
- as du - ci - tur ad cru - cem. A - spi - ci - ens a lon -
- ge, a - spi - ci - ens a lon - ge, a - spi - ci - ens a lon -
- ge, vi - dit cru - cem et di - xit:
Sal - ve, sal - ve crux, sal - ve crux, sal -
- ve crux su - sci - pe di - sci - pu - lum e - ius,
qui pe - pen - dit in te ma -
gi - ster me - us Chri - stus, ma - gi - ster me - us Chri - stus, ma - gi - ster
me - us Chri - stus, ma - gi - ster me - us Chri - stus.